

NEW YORK THEATERS

New York, Dec. 25.—This week there is another rush of new offerings at the theaters. "Old Heidelberg" had its first performance at the New Theater, Mrs. Patrick Campbell came to the Knickerbocker in "The Foolish Virgin," "Driftwood" a play by Preston Gibson, was produced at the Nazimova, Annie Russell began an engagement at the Garrick in a play called "The Impostor," and Liebler & Co. produced "Pomander Walk, a Comedy of Happiness," by Louis N. Parker, at Wallack's.

"Pomander Walk" tells a quaint story of life in the suburbs of London, with the scene showing six old-fashioned houses on the water front. People living in these houses are a widow, who has been disappointed in love, and her daughter, an old sea captain's lady of wealth who desires to annex the captain's heart, two sisters, a couple who have a family of girls, a minister, and a fisherman. All the characters are distinctive types and figure in a story filled with fine sentiment and good comedy. A cast composed of well known English actors gave a splendid performance of the play, which was received with many marks of approval. Liebler & Co. are responsible for the production, an elaborate one.

The English actress Lena Ashwell has returned to New York and is rehearsing the leading female role in "Judith Zerkine," an emotional drama by C. M. S. McEllan, in which she will play the role of a star under the direction of Liebler & Co. "Judith Zerkine" is written around the labor situation in a Pennsylvania town. A mill employing thousands of operatives has been driven out of business by a strong rival, and the men thrown out of employment are bitter against the more powerful corporation. In this they are led by Judith. The situation reaches an acute stage when soldiers are called out to protect the company's property. David Murray, who poses as a reporter for a New York newspaper, interviews Judith, and they become interested in one another with the usual result. The play is described as an intensely dramatic one.

"Old Heidelberg," which was revived Monday night at the New Theater, was the interesting play in the repertoire of the late Richard Mansfield. The present version, made from the original text, tells of the joys and sorrows of Karl Heinrich and Kathie, his sweetheart. At first Karl is living with an old great-uncle in a grim palace without young companions. Later he is introduced to college life, and at an inn frequented by students he meets Kathie and falls in love with her. He is engaged to marry a princess and is forced to give up his sweetheart. In a last farewell between the lovers Kathie says: "I shall marry my cousin and you shall marry your princess, but we shall remember how we have loved each other. Be brave, for I shall not be able to bear it otherwise." And so they part in one of the most pathetic scenes shown on our stage in years. Frank Gilmore gives a picturesque impersonation of Karl, while Jessie Busley is excellent as Kathie.

"The Foolish Virgin," in which Mrs. Patrick Campbell began her engagement at the Knickerbocker Theater, is a drama of modern life in France, by Henri Bataille. It has a role that gives this actress many opportunities to display her emotional powers. The supporting cast, an excellent one, includes Adelaide Novak as the foolish virgin, Robert Drouot, and half a dozen other competent actors.

Although Annie Russell's play, "The Impostor," is conventional, it has interesting moments, and a role capably fitted to her methods and personality. The opening performance was received warmly.

Ed H. Sothern and Julia Marlowe's repertoire for this week at the Broadway Theater calls for performances of "The Taming of the Shrew," "The Merchant of Venice," "Twelfth Night," "Macbeth," and "As You Like It."

Dustin Farnum is to start the new play "The Struggle to Make Good, as Told by Helen Ware."

"I wouldn't give up one of my experiences," vehemently declared Miss Helen Ware, "no, not one; because they have given me something here, and she struck herself over the heart with her clenched hand. By this action she suggested the motive power of her success as an emotional actress, a success which has been wrested from fate by the hardest of struggles. Miss Ware herself, however, betrayed none of these struggles as the gracious hostess in her attractive little apartment, whose wide-open French windows revealed a vista of the park opposite with its trees glorious in their autumnal gayety.

Miss Ware's career is such a splendid example of the results of "where there is a will there is a way" and other encouraging platitudes that it is well worth recording, although the "creator" is of the opinion that it belongs in the broad class. "I have told it so often," she complains.

This new star in the theatrical firmament was born in San Francisco, and was brought East by her family when she was five years old.

"I am an Easterner by education," she explained, "but Western by instinct. I love the West and Westerners and Southerners. They are so much more independent, franker, more honest, and less artificial.

"I suppose I was born with a love for the stage. I always felt that I could act, although, when I made up my mind to go on the stage, I don't think I had been to the theater more than a dozen times in my life, if as many. My father and mother were not theatrical people. They went to see Booth and Barrett, and such old favorites, but when they retired, they didn't pay much attention to the new plays. They opposed my going on the stage, so I had to earn the money for the dramatic school myself.

"I did a little of everything before I finally landed on the stage," she continued. "I taught school, sang in the choir, was a governess for a while, taught swimming, even taught my mother house-keeping, made the beds and scrubbed the floors when the maid forgot to come or took French leave. Oh, I have done a little of everything, and out of it I scrimp and saved enough for \$20 a month. In advance please, demanded by the dramatic school. I couldn't afford the yearly tuition of \$40. That sum was as large to me at that time as \$4,000 would be to me now—just about," she added laughingly.

"I lived through it all—the hall bedroom, cooking over a gas burner, and 25-cent dinners. That was my limit; I thought I was time-wasting on that sum. So I know what it all means. As you see, I feel life, and that is one reason why I can act it as I do. I am perfectly sincere in all my work.

"I only stayed in the dramatic school a few months. I went there because it was the only escape to the stage that I could think of. I knew no managers or anybody connected with the theater, and the advertisements of the dramatic school led me to believe that a course with them one could bloom immediately into

year at the Broadway Theater on January 2, when he will return to the cowboy garb that made him so popular. After two years in the more courtly costume of a Mississippi gambler, he will be seen in a new Western play by Edwin Milton Royle, author of "The Squaw Man," entitled "The Silent Call," a dramatization of Mr. Royle's book of the same name. The company engaged to support Mr. Farnum includes George Pawcett, W. S. Hart, Elmer Grandin, George W. Deyo, Charles Abbe, Thomas J. McGrane, Maude Hosford, and Rosalind Coghlan.

Amble James (Mrs. Louis James) is organizing a novel stage entertainment for next season, in which ten men and women who have been stars will appear. It is her intention to send the company to the most important cities, presenting a single act from several Shakespearean plays. The balcony scene from "Romeo and Juliet" will be given with Mrs. James as Juliet, and one of the best known actors in the country as Romeo. Entire acts from "The Merchant of Venice," "Julius Caesar," "Hamlet," and "Macbeth" will also be presented. Mrs. James will personally direct the tour of the company, opening in October at either Philadelphia or Washington, D. C.

Charles Frohman, who is making extensive preparations for the production of "The Chanticleer," in which Maude Adams is to appear, has engaged P. Owen Baxter, an English actor—he is strong on English players—for an important role. He has also engaged for the company supporting William H. Crane in "U. S. Minister Jackson" Millicent Evans, who was leading woman for Douglas Fairbanks in "The Cub."

In spite of the extremely solid hit by Zella Sears in "The Nest Egg" at the Bijou Theater, the young actress has not achieved a case of elephantiasis. She continues in normal condition and is not unduly elated because of her promotion to the position of a twinkle. The beauty of Miss Sears' acting in this comedy is its naturalness, and while her impersonation of the old maid reeks with fun, there is no exaggeration of the role. It is one of the best things seen on view in our noisy old burg, and must be seen to be appreciated. The end of Miss Sears' engagement is not yet in sight.

Sarah Bernhardt's engagement at the Globe Theater is to end Saturday evening, December 31. The following attraction will be Elsie Janis in a musical play called "The Slim Princess." When Bernhardt leaves she will go to San Francisco on route to Australia. Her engagement is the most successful she has ever played in New York.

Margaret Anglin returned to town last week in perfect health. In a fortnight she will begin her tour under Liebler & Co., appearing in a new comedy. From all accounts the Southern tour of the Bessie Abbott Grand Opera Company is a huge financial and artistic success. Miss Abbott returns to this city shortly to prepare for the premiere of "Ysobel," Mascagni's new opera, at the New Theater.

Al H. Wilson, the German singing comedian, is rehearsing a new romantic drama by the late A. C. Gunter, entitled "A German Prince," which his manager, Mr. Sidney R. Ellis, has arranged to produce January 1st at Reading, Pa. The play is an adaptation of one of Mr. Gunter's most popular stories. The scenes are laid in the Tyrol and Coblenz, Germany. Mr. Wilson, who will be seen as a prince of the royal family—a character resembling the crown prince of Germany—has composed new music for the piece, which is to be given an unusually elaborate production. The supporting company is to include a number of well-known actors. Later in the season Mr. Wilson will present his new play in New York.

A Broadway star. That was ten years ago, and I am a star this season for the first time. That just about tells the story, does it not?

The part of Candide in Goldoni's "Il Ventaglio" (The Fan), which will be presented in this city at the Columbia Theater next Friday afternoon, will be played by R. P. King, a freshman. The girls in the Yale plays have always been famous for their beauty, but this new material beats them all. Candide is a fair-haired lady, with soulful eyes and the figure of a Mary Garden. And this freshman is



R. P. KING (1910), as Candide in "Il Ventaglio," the Yale Play.

not only a rare beauty in face and form, but his histrionic ability is considerable. He portrays well the difficult part of the sad-eyed Candide and the many woes through which she passes in reaching happiness. In fact, all are agreed that King as Candide is a perfect queen.

The progress on the play has been satisfactory, and it seems certain that the production will be up to the standard set in the past by the Yale Association. The finish and elaborateness of the production are such as are seldom seen in an amateur performance.

Elmendorf to Return. Dwight Elmendorf will return to the National Theater on Thursday afternoon, January 19, when he will repeat his instructive and entertaining lecture, "Famous Paintings." Many of Mr. Elmendorf's reproductions are simply marvelous. No other word can properly describe the faithful representations of the art treasures he has selected from the galleries of Holland, Germany, France, Austria, Italy, and Spain. As in the previous lectures, he will tell anecdotes and stories connected with the lives of the artist, and to avoid confusion, a number of interesting motion pictures, illustrating life in the cities visited, will be shown.

AMUSEMENTS.

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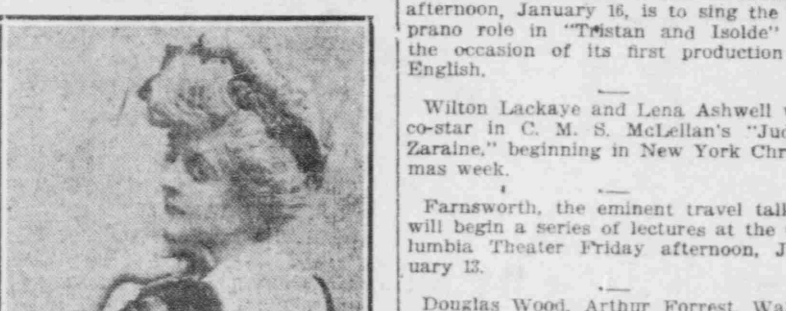
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MARIE ASHTON.

"To the player who is alone in a strange city a 'merry' Christmas is pretty sure to be a 'dreary' Christmas." So spoke Miss Marie Ashton, one of the beautiful principals of "Marriage a la Carte" company, which will appear at



MARIE ASHTON.

The Belasco this week. During rehearsals last week in New York some of the players were exchanging experiences which had befell them on the "road" during this merry season.

"My happiest Christmas on the road," said Miss Ashton, "was some two or three years ago. The day began in the usual way one experiences in a hotel. The elevator boy was the first to wish me a 'Merry Christmas,' which back-nerved expression was later repeated by the hotel clerk and the head waiter in a half-hearted way. While at breakfast looking over a newspaper, my eye fell on a paragraph stating that there was to be a Christmas tree at the Children's Hospital at 10 o'clock.

"It took me only a minute to telephone and ask if I might be present and contribute a few simple gifts. When the answer came 'yes,' the desolation of my surroundings vanished. I learned that a nearby store kept by a man whose nationality made his interest in Christmas a purely commercial one, was open, and there I bought a number of those inexpensive toys that are so precious to little boys and girls. How I enjoyed the next half hour.

"When I reached the hospital, looking like a sort of female St. Nicholas, I was shown into a large ward. In the center stood a large Christmas tree loaded with presents and tinsel trimmings. The same familiar, excited faces; the same look of eager expectancy. I learned that a nearby store kept by a man whose nationality made his interest in Christmas a purely commercial one, was open, and there I bought a number of those inexpensive toys that are so precious to little boys and girls. How I enjoyed the next half hour.

"I went from one little sufferer to another distributing my simple gifts, and as I saw the pleasure that lighted up those sweet children's faces I laughed and cried and was perfectly happy and delightedly miserable all at the same time.

"As I took my seat in the brilliantly lighted dining-room that night an orchestra playing outside and a special concert menu with its conventional 'Merry Christmas' encircled with a wreath of 'holly before me, I thought to myself: 'What mockery! This is not Christmas; it came and went this morning with those pallid children.'

Julia Marlowe's Lady Macbeth is the topic on the lips of present or prospective audiences and of actors these pre-Christmas days, says a writer in the New York Dramatic News. Miss Marlowe has with her shapely hand smashed the traditions. And those who are brave enough to smash traditions always receive some degree of censure. Miss Marlowe has not escaped it, from tradition lovers.

Miss Marlowe was as true to her own conception as a magnet to the pole. She conceives the most cruel of Shakespeare's women to be no fiend, no demon in female form, but a woman possessed with desire for glory, for her husband's power, and a woman who will do anything to achieve it. She coaxes him to do murder with the same arts women employ when they persuade their lords to buy them a new hat or a jewel. She embraces him, wheedles him. In the sleep-walking scene she slaps the face of tradition again by casting off the well-worn white robe and appearing in one of gray. In this scene she makes no attempt at majesty. She is merely a woman being literally frightened to death. Her eyes reflect a torture that cannot be borne. Her groans are those of mortal agony.

She has tried to humanize a traditionary fiend. That she has succeeded with some who saw, I learned from an actor of ripe experience and high attainments, who gathered up his wife's wraps after the play with such a smile as we see on the faces of those who have profoundly enjoyed.

"She is daring, but the best of the best of Lady Macbeth for forty years," he said. "Not so noisy as some. Not so noisy as Rictor, whom I saw, but better."

ABOUT THE PLAYERS.

Bobby North, of "The Polles of 1910" company, was seen here last season in Henry W. Savage's production of "The Gypsy Hussars."

Lillian Nordica, who will be heard in concert at the Columbia Theater Monday afternoon, January 16, is to sing the soprano role in "Mistral and Loidé" on the occasion of his first production in English.

Wilton Lackaye and Lena Ashwell will co-star in C. M. S. McEllan's "Judith Zerkine," beginning in New York Christmas week.

Farnsworth, the eminent travel talker, will begin a series of lectures at the Columbia Theater Friday afternoon, January 13.

Douglas Wood, Arthur Forrest, Walter Hampden, Mary Moore, and Katherine Kidder will take part in "A Christmas Masque," in the Elizabethan pageant to be presented at the Plaza Hotel, New York, December 30, by the Macdowell Club. "A Christmas Masque" is the work of Charlton Andrews, Macdowell resident fellow in dramatic composition at Harvard University.

Marie Tempest is to appear later in the season at the New Theater, New York, in Cosmo Gordon-Lennox and Robert Hichen's dramatization of Thackeray's "Vanity Fair."

Edward Terry will begin a Canadian tour Christmas week under the management of the Lieblers. His repertoire will include "Sweet Lavender," in which he has played more than 4,000 times.

Bickel and Watson, principal comedians in "The Polles of 1910," are to be starred next season under the direction of P. Ziegfeld, Jr.

Valerie Berengere and company are nearing "Cherie," where they will appear soon. A new one-act play will be given its premiere here.

Julius Steger, after five seasons of the most successful appearance as a headliner in vaudeville in his two little plays, "The Fifth Commandment" and "The Way to the Heart," will shortly complete his vaudeville season and appear under the direction of Klaw & Erlanger in a new dramatic production.

Before Bert Williams, of "The Polles of 1910" company, took to the stage as a means of livelihood, he was employed as a bellboy at Baldwin's Hotel in San Francisco, Cal.

Laurence Grattan, at Chase's next week, was last here in "The Witching Hour."

William Faversham has engaged Martin Sabine, who was leading man with John Drew last season, and appeared this year with Miss Anglin in "The Awakening of Helena Ritchie," for an important role in his forthcoming production of "The Faun," by Edward Knoblauch.

Miss Shirley Kellogg, who sings "They All Were Cheering Dixie" in "The Polles of 1910," was formerly a school-teacher in Butte, Mont.

Lester Lonergan, in vaudeville with "Any Rice and Beans" next week, has supported Mme. Modjeska, Joseph Harworth, Nance O'Neill, Mrs. Fiske, Bertha Galland, Maud Adams, and other American stars.

Keith Wakeman, last season with Ben Greet, will have an important role in Grace George's new play, "Sauce for the Goose."

AMUSEMENTS.

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